



88068001

MUSIC
HIGHER LEVEL AND STANDARD LEVEL
LISTENING PAPER

Tuesday 14 November 2006 (morning)

2 hours 30 minutes

INSTRUCTIONS TO CANDIDATES

- Do not open this examination paper until instructed to do so.
- Answer all the questions.
- When answering Section A, clean scores of the set work must be used.
- Questions 1 to 5 correspond to tracks 1 to 5 on the compact disc provided.
- You may repeat the playing of extracts as many times as you wish.

SECTION A

This section is worth [40 marks].

PRESCRIBED WORK

Question 1 (a) and 1 (b) refers to the work *Concerto for Orchestra*, by **B. Bartók**. Answer **both** parts, question 1 (a) and 1 (b). In your answers be as specific as possible not only describing the musical elements but also giving their **location** in the score (including bar(s)/measure(s), rehearsal number(s), and instrument(s) involved). Accurate location will be part of the assessment.

1. *Concerto for Orchestra*, by B Bartók

- (a) [I *Introduzione*. From bars / measures 76 to 248]
Analyse in detail the musical features found in Bartók's compositional style in **this extract**. Support your arguments with clear reference to the score. These arguments may include (but are not limited to) comments on structure, harmony, melody, rhythm and orchestration. *[20 marks]*
- (b) Analyse in detail **four** or more characteristics of Bartók's compositional style, found **elsewhere** in the score. Support your arguments with clear reference to the score. These arguments may include (but are not limited to) comments on structure, harmony, melody, rhythm and orchestration. *[20 marks]*

SECTION B

Each question is worth [20 marks].

OTHER WORKS

2. Gloria by A Vivaldi
(score provided)

With clear reference to the provided score, analyse what you hear in this extract in terms of relevant:

- **Musical features:** such as (but not limited to) harmony, melody, rhythm, instrumentation
- **Structural features:** such as (but not limited to) form, phrases, motifs, texture
- **Contextual features:** such as (but not limited to) style, time, culture, geography, history.

For high marks **all** three of the above features must be addressed in detail using accurate musical terminology.

3. Unidentified Piece
(no score provided)

Analyse what you hear in this extract in terms of relevant:

- **Musical features:** such as (but not limited to) harmony, melody, rhythm, instrumentation
- **Structural features:** such as (but not limited to) form, phrases, motifs, texture
- **Contextual features:** such as (but not limited to) style, time, culture, geography, history.

For high marks **all** three of the above features must be addressed in detail using accurate musical terminology.

4. Unidentified Piece
(no score provided)

Analyse what you hear in this extract in terms of relevant:

- **Musical features:** such as (but not limited to) harmony, melody, rhythm, instrumentation
- **Structural features:** such as (but not limited to) form, phrases, motifs, texture
- **Contextual features:** such as (but not limited to) style, time, culture, geography, history.

For high marks **all** three of the above features must be addressed in detail using accurate musical terminology.

5. ***Rough Riding*** by E Fitzgerald–H Jones
(no score provided)

Analyse what you hear in this extract in terms of relevant:

- **Musical features:** such as (but not limited to) harmony, melody, rhythm, instrumentation
- **Structural features:** such as (but not limited to) form, phrases, motifs, texture
- **Contextual features:** such as (but not limited to) style, time, culture, geography, history.

For high marks **all** three of the above features must be addressed in detail using accurate musical terminology.
